

Canadian Exhibs Study Capac

First 50 Years For Lil Whelan

You don't have to travel around the world to see plenty of life. That is, you don't have to if you are as exceptional as Lillie Whelan. For 50 years the world has been coming to Lillie. A half-century of serving the public in leading theatres of Canada.

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Odeon Managers In Ontario Shuffle

A number of managerial changes and promotions has been made in the eastern division of Odeon Theatres of Canada, which is headed by Clare Appel. The shuffling of personnel was caused by near-future opening of new theatres. Odeon's London house

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Ascap Reverses In USA Stir Interest In Opposition

Future relations between Canadian exhibitors and the Composers, Authors and Publishers Association of Canada (Capac) will occupy part of the discussion at the meeting of the Motion Picture Theatres Association of Ontario, to be held at the King Edward Hotel, Toronto, on Tuesday, October 26th. The legal reverses suffered by the American Society of Composers, Authors and Publishers (Ascap), the USA equivalent of Capac, are very interesting to Canadian exhibitors.

20th Century Gets Odeon, Toronto

Don't let those words startle you, reader. The Odeon referred to is not the new one on Carlton, which is the Odeon-Toronto.

We mean the 752-seat house on Queen Street West, which was sold by Frank and Joe Garbarino recently to Jacob Smith, who holds important exhibition interests in Toronto.

The Garbarinos had called their theatre Odeon since 1914 and continued to do so when they failed to reach an agreement with officials of Odeon Theatres. So there are two Odeons in Toronto now.

Ascap's first defeat was in a Minneapolis court, which ruled

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'Career Girl' Stars

Stars of Warners' "Career Girl" will be Jane Wyman and Lew Ayres.

USA Screen Time UK Peace Price

The statement of J. Arthur Rank in connection with the issuance of the first consolidated balance sheet of Odeon Theatres, Limited, did little to help the hopes of peace between the UK and the American film industries. It also showed that he regarded

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Alan Ladd Film

Alan Ladd will star in Paramount's "Dead Letter," a story of the USA mails and those who protect it.

'Bad Boy' Director

Kurt Neumann will direct Allied Artists' "Bad Boy," which is being sponsored by the Variety Clubs International.

20th' Downtown Bow Excites Queen City

Official opening of the Downtown Theatre, Toronto, linked with the world premiere of Eagle Lion Hollywood's "Let's Live a Little" and the personal appearance of star-producer Robert Cummings, was climaxed by massing of the public in front of the theatre on a scale unprecedented locally for any similar event. The double debut had all the trappings and glamour that go with the native California brand and Yonge Street, the city's busiest sector, was transformed into Hollywood Boulevard by the event.

As Nat Taylor, whose Twentieth Century Theatres erected

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Don Castle Signed

Don Castle has been signed by Allied Artists to star with Rod Cameron and Gale Storm in "Stampede."

Beebe Will Direct

Ford Beebe will direct Monogram's "Bomba, the Jungle Boy."

Use Frozen Assets To Make 'Black Rose'

Twentieth Century-Fox is considering the production of Thomas Costain's "The Black Rose" using the company's frozen sterling credit. Louis D. Lighton will produce it in England and Africa.

Originally shelved in 1947 after production plans had been completed, because of expected high cost, the story deals with a medieval caravan to the Orient.

ALLIED'S ANNUAL BIZ MEETING

The yearly session of Allied Theatres, Ltd., Ontario independent exhibitors' booking-buying organization, was scheduled to take place at the King Edward Hotel, Toronto, on Thursday, October 14. President Ben Freedman presided.

Officers were to be elected during the meeting. Present officers, beside Freedman, are Bruce McLeod, vice-president; Harry Romberg, secretary; Herman Bennett, treasurer; and Max Starkman and Terry Lewis, directors.

Allied Theatres was organized as Allied Co-operative Theatres three years ago by members of the Independent Motion Picture Exhibitors Association of Ontario. It started with handling 12 theatres and the number is now 30.

'Life With Father' Gets Big Buildup

A "Redhead Contest" substantially aided the boxoffice business of the day-and-date popular-price run of Warner Brothers' "Life With Father" at the Tivoli and Eglinton Theatres in Toronto.

Carried on one of the most popular radio shows of Station CKEY, the contest was to find the local family with the largest number of redheads. Winning family contained nine and was the guests of the Tivoli, where the various prizes were presented. Runners-up also were guests of one of the theatres.

Mickey Rooney Cast As Famous Jockey

Mickey Rooney's next starring production at MGM will be in the title role of the film, "Tod Sloan," which will be based on the life story of one of the most brilliant jockeys in turf history. Sloan was the inventor of "the monkey on a stick" type of riding that is now standard practice for all jockeys in North America.

Rooney, who recently completed a major role in "Words and Music," MGM's musical based on the lives of Rodgers and Hart, the composers, was cast because of his "Killer McCoy" role.

**HEDY
LAMARR**

IT'S THE LOVE AFFAIR OF A LAUGH-TIME!
'LET'S LIVE A LITTLE'

Another EAGLE LION (Hollywood) HIT from INTERNATIONAL FILM DISTRIBUTORS Limited

**ROBERT
CUMMINGS**

See If You Don't Say:

"IF THERE WERE MORE WONDERFUL
MOVIES LIKE THIS—
I'D GO EVERY NIGHT!"



Imagine A Valiant Man Battered Into The Dust...
Indifferent To Any Tomorrow! Be There...
When A Girl Who Might Have Hated
Him—Rouses Him With A Kiss
To Fight To A Place—

A Paramount Hit



Starring
**ALAN
LADD
DONNA
REED**

BEYOND GLORY

A Great Love Story That Comes Shining Through

with

**GEORGE MACREADY • GEORGE COULOURIS
HAROLD VERMILYEA • HENRY TRAVERS**

Produced by

ROBERT FELLOWS

Directed by

JOHN FARROW

Original Screenplay by Jonathan Latimer, Charles Marquis Warren
and William Wisser Haines



Greet A Greater Ladd
In The Greatest Drama
He's Ever Had!



Canadian Exhibs Studying Capac

(Continued from Page 1)

that four theatre companies were correct in refusing to pay royalties for the music in motion pictures played by them. Ascap was the plaintiff in the case and the judge refused damages and injunctions on the ground that they would aid the extension of such copyrights "in a monopoly beyond proper scope."

The New York case, initiated by the Independent Theatre Owners of America, representing 164 exhibitors, resulted in a declaration that the collection of royalties from exhibitors was illegal, since Ascap was a monopoly. The Theatre Owners Association of America, at its recent convention in Chicago, suggested that members not desiring to pay fees to Ascap should put them in a special fund, then inform the society that it may be turned over when matters are cleared up.

USA producers are moving to acquire performing rights when planning to make a picture, instead of leaving these in the hands of Ascap, Capac, etc.

An important view of the effect of the American decision on Canadian relations was provided by Nat A. Taylor, head of one of Canada's leading circuits, 20th Century Theatres. "We have every intention of giving serious consideration to the American developments," stated Taylor, who is one of the MPTAO committee which is still negotiating with Capac over 1949 rates. "Canadian and American exhibitors are much alike when it comes to music royalty problems."

The American collection agency made a series of suggestions which asked for consideration while, on the face of it, admitting defeat. Ascap asked first that the New York judgment not apply to any exhibitors outside of those represented in the New York court. It then requested that the judgment not apply to Ascap's relations outside the USA. This means Capac in Canada, that organization representing Ascap.

It is a certainty that some action will follow in Canada which will be inspired by Ascap's defeats across the line. Even if the leading circuits and associations reach an understanding with Capac, individual exhibitors are not bound by it.

FOR SALE

Two Simplex Projectors with rear shutters. Two Universal Bases complete with Amplifiers and Sound Heads. All in good condition. Will sell separately if necessary.

APPLY

Casey Swedlove, Linden Theatre, 3 Beechwood Ave., Ottawa, Ont.

20th' Downtown Bow Excites Queen City

(Continued from Page 1)

the Downtown as its flagship and 62nd unit, said to the theatre audience later: "I have been told by people who know that there has been no such scene on Yonge Street since the armistice." This comment won chuckles of agreement from the listeners.

Cummings, who stars in "Let's Live a Little" with Hedy Lamarr, must have been pleased when he sat through the film, for the comedy attracted an unbroken succession of laughs of every type and at several points surprised the audience into expressing appreciation by applause for a particular bit of business. The film, to which Cummings also made production and writing contributions, was the first from his own company. He is still under contract to Hal Wallis, who releases through Paramount.

Occupying what is considered to be the most strategic theatre location in Toronto, the Downtown has attracted the attention and provoked the curiosity of countless thousands of passersby during the year it was in construction. Its exterior, shaped fittingly for a corner site and featuring marble, stainless steel, a visual front and the largest electrical marquee and sign display in Canada, was a continual crowd-stopper as the sponsor's intentions became evident to the eye.

The Downtown's 1,050 seats were sold within a few hours of the time the boxoffice offered them to the public on the day before the October 9th opening. The advance sale for the Thanksgiving midnight show took very little longer to end.

All this, according to the theatre analysts, was the result of a happy union of public interest in the building and the presence of Robert Cummings. With his party, which included Mrs. Cummings, Julie Bishop and Col. Shoop, the star lived up to a crowded schedule of personal appearances which took in radio programs, Red Feather functions, hospital visits, department stores and football games. He did, in fact, prove himself to be a grand lad and scored a personal triumph with the trade and the press as well as the public.

Toronto, a conservative city, gave Cummings more press space than any player since the most recent homecoming of native-born Mary Pickford. The dual come-on of the star and the theatre caused people to gather for hours before the opening and Yonge Street was clogged for hundreds of yards in every direction from the northeast corner of Dundas Square. Traffic was diverted for the occasion. Police were forced to lock hands to keep the crowd under control and there were some lively moments when the pressure caused them to lose their grips.

Prior to the appearance of Cummings and party on the platform in front of the Downtown, the De La Salle boys' band played and Harvey Dobbs, the master of ceremonies, interviewed celebrities and others. The events were recorded by CKEY and CHUM for broadcasting the next day.

There was a trade preview on the night before the public opening and Nat Taylor, president of Twentieth Century Theatres, welcomed the people and introduced the guests, as he did the following evening.

The entire affair was a triumph of public relations from the theatre standpoint and exploitation for the film. It took careful engineering and Jerry Pickman, assistant to Max Youngstein of New York, head of Eagle Lion Hollywood's advertising and publicity, made several trips to Toronto for meetings with David Griesdorf, general manager of International Film Distributors, which exchange is handling "Let's Live a Little" in Canada. Irving Herman, IFD pub rep, joined Pickman in working out and applying the plan, as did Red Edinson, Eagle-Lion's Chicago man, who was in Toronto on a holiday and pitched in.

Cast Of 'Dan Patch'

Zachary Scott, Charlotte Greenwood, Ruth Warrick, James Barton and Roman Bohnen have been cast in UA's "Dan Patch," the story of one of the most celebrated pacers in turf history.

Odeon Managers In Ontario Shuffle

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is due to open on October 22nd; the Port Arthur and Fort William units on November 4th and 5th respectively; the Hyland and Humber, Toronto, several weeks later; and the Brantford and Ottawa houses in December.

Jim Hardiman has been transferred from the management of the Danforth, Toronto, to the new London unit, and he has been replaced by Dick Wareing, formerly assistant manager of the Trent, Trenton.

Steve McManus of the Odeon, Kingston, will manage the Port Arthur theatre and Len Maguire formerly of the Somerset, Ottawa, the Fort William one. McManus will supervise both situations.

Al Ford of the York, Hamilton, will replace McManus in Kingston.

Vic Nowe, formerly assistant manager at the Danforth and Fairlawn, Toronto, is acting as house manager during the Montreal engagement of "Hamlet."

Vanessa Brown Cast

Vanessa Brown has been borrowed from 20th-Fox by MGM and joins Wallace Beery, Richard Conte, Marjorie Main and Edward Arnold in "Big Jack Horner," formerly titled "Big Harpe."

'Great Sinner' Stars

Gregory Peck, Ava Gardner, Melvyn Douglas, Ethel Barrymore and Walter Huston have been assigned roles in MGM's "The Great Sinner."

Match UK Twin Bills Against USA Ones

Boxoffice strength of "All-American" double bills at Great Britain's 4,000 theatres, as opposed to programs made up of British twin features, will soon be tested. Advance bookings of double-feature Hollywood programs are reported to be heavy and exhibition of the twin bills will begin in late December and run through the early part of the new year.

UK showmen, instead of opposing the American move to counteract the new quota which raised to 45 per cent from 17, the amount of screen time British theatres must devote to local product, seem to welcome it to prove which has the greater drawing power. So far the J. Arthur Rank Organization, which control two of the largest circuits in the nation, has not booked any All-American programs, but that is not regarded as significant as normal booking time for the two chains is not until the middle of November.

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GOOD REASONS [out of 38]





WHY

the Current \$50 Million Production Program of the J. Arthur Rank Studios Is the Strongest Box Office Line-Up for Any Canadian Theatre This Season . . .

1. "BLANCHE FURY"

Stewart Granger and Valerie Hobson in Joseph Shearing's best-selling melodrama. COLOR BY TECHNICOLOR.

2. "MIRANDA"

Slick and uproarious comedy of a mermaid. Tail by Dunlop.

3. "RED SHOES"

Already set for key roadshow dates across U.S. With dance star, Moira Shearer, the most beautiful new discovery in years. COLOR BY TECHNICOLOR.

4. "OLIVER TWIST"

Successor to GREAT EXPECTATIONS by the same production team.

5. "SARABAND"

"Showmen's Trade Review" says: "Strong feminine appeal . . . technically perfect . . . magnificent" Stewart Granger, Francoise Rosay, Joan Greenwood. COLOR BY TECHNICOLOR.

6. "SCOTT OF THE ANTARCTIC"

John Mills in an adventure epic. COLOR BY TECHNICOLOR.

7. "BLUE LAGOON"

Jean Simmons, the HAMLET star, in the South Seas. COLOR BY TECHNICOLOR.

8. ". . . the most satisfactory gross revenues which a Canadian theatre can now produce on a 12-month basis, are to be secured by a judicious blending of London-made and American film entertainment."

—From the NEW YORK TIMES, October 3rd.
(Quoting Frank H. Fisher)

EAGLE-LION FILMS OF CANADA LTD.

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**SEVEN TOP TITLES AND A
"N.Y. TIMES" QUOTE.**

First 50 Years For Lil Whelan

(Continued from Page 1)

ada's largest English-speaking city, Toronto, and you will have encountered every type of human being. And if the live ones don't suit, there is always the screen a few hundred seats away.

On September 4th, while attending to her present duties as checkroom attendant at Shea's, Lillie Whelan entered upon the period that will lead to the completion of her first 50 years in the service of the theatre.

It was in 1899 when Jerry and Mike Shea came over from Buffalo to open a theatre in a building which had housed earlier several of the museums that dotted the entertainment world in the 90s. Into this Yonge Street showshop came a little girl from Hamilton who had never even been in such a place before. Jerry Shea hired her and she has been associated with that name ever since. To take the job she gave up her organ studies at Loretto convent. It took money to pursue them and she didn't have it.

Eight acts performed twice daily and the public was charged 15c, 25c, and 50c for the evening performance and 15c and 25c for the matinee when Shea's opened. Shea's Victoria opened in 1910 and Lil went there, then in 1926 she moved to Shea's Hippodrome. This was when Famous Players took over the Shea houses, so Lil won't be eligible to join the 25 Year Club until 1951.

In other years the vaudeville houses closed for three months during the summer, so Lil worked for the late Lol Solman, first at Hanlan's Point and later at Sunnyside amusement park, as office assistant.

She has seen the great of the stage come and go. Many she has known personally and her collection of autographed photos is probably the best in the city. Actors and patrons alike have always been fond of the bright, likeable girl who takes care of the troubles of the moment. And the same is true of her fellow-workers and colleagues of the Toronto amusement scene.

Mountie Yarn Mulled By Marx For Metro

Sam Marx, MGM producer, spent several days in Ottawa recently conferring with representatives of the Royal Canadian Mounted Police. Metro is considering a story about Canada's historic police service. Twentieth Century-Fox has one in prospect, and several others have given thought to such a picture.



A Theatre Is Born

The sense of having done a difficult thing well is a priceless vitamin for the spirit. Pride of such worthy origin need not be hidden, for that would be false modesty at its falsest.

There were a number of people at the corner of Yonge Street and Dundas Square last week who held their heads up just a little higher. They were the men who had played some part in the creation of the Downtown Theatre and as they observed how completely real their dream had become, their smiles vied with the brightness of those ASN searchlights which lit up the long-to-be-remembered scene at the opening of the house.

Each bit of approving comment from the first patrons and each pleased smile was to them an indirect compliment. "I cannot remember when I have ever seen so beautiful a theatre," said one, and that was the sum of the sentiment. And yet those who helped create the Downtown did not contend that their effort was superior in beauty and service to other Toronto theatres built in the last few years. Beauty takes many forms, even in the same family. Anyone who adds beauty to life performs a divine task and intelligent humans will never share or sanction efforts to deprecate by making wrongful comparisons.

None know this more than those associated with theatre companies responsible for the erection of other new and beautiful theatres in Toronto. Their praise and congratulations were sincere. They felt good at what their industry was doing for the physical beauty of the community and for the entertainment of its people. And they were aware that such places as theirs and the Downtown would increase the showgoing habit. Showmen know that there are certain levels on which rivalry is silly.

Credit Where Credit . . .

The Downtown Theatre has many outstanding features, described here previously, and it seems so unified as to have been moulded out of a single block. It is an artistic and architectural innovation and achievement. The best possible use of its natural advantage, that of being located on a corner, was made. Some Toronto theatres are located on corners, yet their fronts are no different than those in the middle of a block. Others must be approached through plush and illuminated alleys, for their auditoriums are on the next street, and the patron sees nothing of the structure's exterior. The Downtown provides a pleasing prospect for the eyes from almost any perspective.

The night before the official opening there was a private view of the theatre for the trade. Since it was in the nature of a clan gathering Nat Taylor, Twentieth Century's chief executive, told the audience about those who deserved his personal thanks. He welcomed the guests from the stage, then praised Peter Dalton, Harry Shaw and Fred Smollner of the Dalton Construction Company.

He thanked Abe Sprachman of Sprachman & Kaplan, the architects, then singled out Myer Axler of 20th Century Theatres for a special tribute. The driving force behind the enterprise, he said, was Axler, "without whose unceasing effort it would have been impossible to open this theatre for the next three months."

Taylor referred to others of his staff and associates, among them Raoul Auerbach, Harry Mandell, Sydney Roth and David Mandell, who had helped but naturally said nothing of the part he had played. But the limitless imagination and extraordinary capacity for breathing life into ideas of this man is fast making him a legend in this continent's theatre world. And yet time has increased his ability and standing without corrupting his congeniality.

He is a man with his feet on the ground and his head in the clouds. Quite a combination, you'll admit.

Everybody On Hand

Counting both nights, the Downtown hosted quite a parade of general and trade celebrities, among them Joe Krol, Lorne Green, Samuel Hersenhorn, Controller John Innis, Helen Allen, Jack Karr, Roly Young, John J. Fitzgibbons, Clare Appel, R. W.

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USA Screen Time UK Peace Price

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Canada as a guide to the financial possibilities of Rank films in the USA if they received what he considered to be fair representation in theatres.

"I would like to reach an understanding with USA producers, but I doubt if it can be reached until the leaders of the Hollywood industry are prepared to accept the fact that the British film industry is an established industry and is one which must be treated on that footing. I am equally satisfied that there can be no peace or real understanding between the American industry and the British industry until our films receive reasonable playing time in the USA which they are not doing today," said Rank.

"In 1945 I was told by Hollywood leaders that the Canadian and American markets were virtually the same. I can only reiterate that if the earnings of British films in America bore the appropriate relationship to those which we achieve in Canada we should receive many millions of dollars per annum from the USA."

Although the Financial Times of London called Odeon's financial condition "at full stretch" in view of bank loans reaching \$54,360,000, Rank and others considered the report good because it showed increased profits for the parent company. Consolidation of companies for purposes of economy and rearrangement of credit on a longer basis were steps to be taken soon.

Total assets of Rank's film empire, the statement revealed, aggregate £66,810,000 (\$267,240,000) but this constitutes a pyramid which is controlled, finally, by shareholders of Odeon Theatres, Ltd., which has ordinary capital of only £946,911 (\$3,787,964). Actually, Odeon's total capital and reserves amount to £7,075,000 (\$28,300,000), but this is less than the minority interests of £21,776,000 (\$87,104,000).

Net profit of the parent company for the fiscal year ended June 30th, 1948, increased to £1,194,000 (\$4,776,000) from £1,137,190 (\$4,548,760) in the preceding 12 months.

It took £2,247,000 (\$8,988,000) to cover minority interests' dividends, interest and other charges in the latest fiscal year; while general reserve used up £345,000 (\$1,380,000). After charges and dividends, the amount carried to surplus was £160,000 (\$640,000).

'The Betrayal'

Dorothy Lamour will star in Pine & Thomas' "The Betrayal."

**SHORT
THROWS**

PAT POWERS (Patrick Anthony Powers), organizer of Universal Pictures in 1912 and a pioneer of sound and cartoon films, died in New York recently. He came to the US from Ireland at the age of 12 and at the time he died of a heart attack, following his refusal to heed the doctor after his first, he left \$3,000,000.

AN INDUSTRY FUND of \$2,000,000 is being sought among exhibitors, distributors and producers to support a public relations program in the USA. It was proposed by Paul MacNamara, advertising and publicity chief for Selznick, who also asked that company presidents name a committee. Speaking to the American Motion Picture Advertisers (AMPA), which he heads, Max Youngstein called the industry's public relations "one of the worst butchered jobs in history."

THE BRITISH and the Americans are interpreting business conditions in England to fit in with their positions in the current trade tussle. Some news despatches about the Rank report quote it to show that on the Odeon circuit British films drew £587 against £566 for all foreign films—encouraging news. But a Film Daily despatch from London said that the £587 weekly average for British films was to be compared with £694 for the previous year, a drop of £107. Foreign films averaged only £17 less.

ROLY YOUNG of the Toronto Globe & Mail commented on Charlie Lazarus' interview with Eagle-Lion's Frank Fisher, which appeared in the New York Times datelined Montreal, and pointed out that Toronto was Canada's film headquarters. Canadian movie stories appeared so often with a Montreal dateline that people were getting the wrong impression. He gave various facts to support his argument, such as Toronto being the home office city of the distributors and large circuits. He didn't mention, however, that Toronto is the publishing centre for Canadian film trade papers.

**Luxury
Liner**

with George Brent, Jane Powell, Lauritz Melchior, Xavier Cugat.

MGM 98 Mins.
LOADED TO THE GUNWALES WITH MUSIC, LAUGHTER AND ROMANCE. TEAM OF PASTERNAK AND WHORF TURN OUT A DELIGHTFUL CONFECTION.

Here is a shipload of lightness. Matter of fact, the vessel is loaded to the Plimsoll mark with plenty of entertainment which should do nicely. Here the producing and directing efforts of Joe Pasternak and Richard Whorf, respectively, refloat the boxoffice. There's laughter, romance, music, pulchritude and deft handling in all departments. In the consideration of its qualities it might be said it is very seaworthy.

Musically, the film ranges from a refurbished, jived-up version of "Yes, We Have No Bananas," by the Pied Pipers, to Lauritz Melchior's rendition of an aria from "Aida." Jane Powell not only knows how to put over a song whether it be classic or le jazz hot, but she's cute too. The kid can act. Triply armed like that, she can't miss.

Marina Koshetz, zoftig, dis-tractingly curvaceous, eye-catching, comedienne, scores again with her portrayal of a man-chasing opera star. George Brent turns in a dependable job.

Frances Gifford is lovely but why did her hair have to be dyed that fiery red? Xavier Cugat and his boys make with delightful rhumbas.

Story itself is lighter than South Sea foam: Jane Powell stows away on a luxury liner captained by her father George Brent, even though he told her to finish out the semester at school. Discovered, Miss Powell is made to work her way. Jane's gift for telling convincing tales gets Captain Brent involved in a love affair with Frances Gifford who is trying to escape from one. Anyhow, Jane sews up the works to her satisfaction. Audiences will like the way things work out, too.

CAST: George Brent, Jane Powell, Lauritz Melchior, Frances Gifford, Marina Koshetz, Xavier Cugat, Thomas E. Breen.

CREDITS: Producer, Joe Pasternak; Director, Richard Whorf; Screenplay, Gladys Lehman, Richard Connell; Photography, Robert Planck.

DIRECTION: Smooth.

PHOTOGRAPHY: Excellent.

Glenn Ford's Next

Glenn Ford will next star in Columbia's "Bonanza."

**Sorry, Wrong
Number**

with Barbara Stanwyck, Burt Lancaster
Paramount 89 Mins.

TOP DRAMATIC FARE HAS FINE PERFORMANCES, SKILLFUL DIRECTION AND PRODUCTION DETAILS. IT STRIKES A DIFFERENT NOTE. WILL DOUBTLESS CATCH ON FOR TOP GROSSES.

The Hal Wallis production of Lucille Fletcher's noteworthy radio play is top calibre and considerably enhances the work in the pictorial medium. The vivid dramatic quality of the play is thoroughly retained, its potentialities for achieving sock box-office proportions are readily apparent. The film unrolls a telephonic treat with a steadily mounting tension that erupts into a note of horror quite beyond control.

A pseudo invalid with a neurotic cardiac condition, Miss Stanwyck keeps to her bed. When Lancaster, her husband, fails to come home one night she tries to get him on the phone at his office. By a quirk in the telephonic setup she overhears two men plotting a murder.

Frantically phoning, Miss Stanwyck locates one person after another. The characters, as the script develops, fit into the basic death threat. The framework becomes more and more perilous for Miss Stanwyck and traces her life with Lancaster from the time she stole him from Ann Richards, married him, had her father, a drugstore magnate, set him up in his business and then domineered his life.

It is when Harold Vermilyea calls Miss Stanwyck that she sees the light of things to come. And these things are going to happen to her. Lancaster has arranged for her death. Approaching the denouement, Lancaster calls her from New Haven. The police are closing in. He pleads with Miss Stanwyck, who is aware at the moment that an intruder has entered her apartment, to get out on the balcony and scream. It is too late, however. The next voice that answers when the phone rings again says, "Sorry, Wrong Number."

CAST: Barbara Stanwyck, Burt Lancaster, Ann Richards, Wendell Corey, Harold Vermilyea, Ed Begley, Lief Erikson, William Conrad, John Bromfield, Jimmy Hunt, Dorothy Neumann, Paul Fierro.

CREDITS: A Hal Wallis Production; Produced by Hal Wallis, Anatole Litvak; Director, Anatole Litvak; Screenplay, Lucille Fletcher; Photography, Sol Polito.

DIRECTION: Good.
PHOTOGRAPHY: Fine.

Raw Deal

with Dennis O'Keefe, Claire Trevor, Marsha Hunt

International Film Distributors 79 Mins.
ROUTINE ESCAPED CON YARN HAS GOOD PERFORMANCES, PRODUCTION TO ASSIST.

A jailbreak-hunted con yarn seen from the woman's viewpoint—Claire Trevor loves Dennis O'Keefe but loses him to a bullet—this one which was suggested by a story by Arnold B. Armstrong and Audrey Ashley is the familiar routine drama that touches most of the recognizable notes. There is merit in the handling. There is a constant purpose in the script to keep it moving. Capably performed and with intelligent direction, the narrative is coherent and sustains attention.

Taking a 10,000 to one chance, O'Keefe breaks out of jail and gets off with Miss Trevor. Their car goes bad and they pop in on Marsha Hunt who knows all about O'Keefe, wants him to go back. Instead they take her and her car, swap vehicles later at a gas station and elude the police dragnet. In the meanwhile Raymond Burr, for whom O'Keefe took the rap, lays plans for O'Keefe's death at the hands of John Ireland. Burr is plenty scared. They hole up at a mountain inn, have a narrow brush with the authorities who come after another character.

Miss Trevor wants to get O'Keefe and herself safely aboard a ship that will take them to Panama. But Burr, with an assist by Ireland kidnaps Miss Hunt whom O'Keefe has learned to love. As the ship is about to sail Miss Trevor, fearful for Miss Hunt, tells O'Keefe what's up. He sets out to save her and falls afoul of a Burr ambush in Corkscrew Alley and Jane St. He survives this, gets to Burr, kills him and is himself mortally wounded. He dies in the gutter, in Miss Hunt's arms.

There is no dearth of action or criminal dissertation in the scenario. If that is what the audience wants they'll get it here. Anthony Mann directed.

CAST: Dennis O'Keefe, Claire Trevor, Marsha Hunt, John Ireland, Raymond Burr, Curt Conway, Chili Williams.

CREDITS: An Edward Small-Reliance presentation; Production supervisor, James T. Vaughn; Director, Anthony Mann; Screenplay, Leopold Atlas, John C. Higgins; Suggested by a story by Arnold B. Armstrong, Audrey Ashley; Photography, John Alton.

DIRECTION: Effective.
PHOTOGRAPHY: Good.

Paramount Purchase

Paramount has purchased Lee Horton's "An Eye for an Eye."

THE MIGHTIEST BOX-OFFICE CHAMPION

**IN 25 YEARS
ONLY THREE!**
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Monterey Productions present

HOWARD HAWKS' Production **"RED RIVER"** starring **JOHN WAYNE • MONTGOMERY CLIFT**

Commencing Long Run Engagements Across

IN THE HISTORY OF UNITED ARTISTS



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with HARRY CAREY, Sr. • COLEEN GRAY • JOHN IRELAND •
NOAH BEERY, Jr. • HARRY CAREY, Jr. • PAUL FIX

From the Saturday Evening Post story,
"The Chisholm Trail", by Borden Chase
Screenplay by Borden Chase and Charles Schnee
Executive Producer, Charles K. Feldman

Directed and Produced by HOWARD HAWKS
Released thru UNITED ARTISTS

Canada Now!

now thru UA

Bill Trudell Wins Digest Contest

Bill Trudell, manager of the Capitol, London, was awarded first prize of \$75 in the annual showmanship contest of the Canadian Moving Picture Digest for his campaign on RKO's "The Bachelor and the Bobby Soxer." The panel of judges, drawn from the publicity and advertising fields, awarded second prize of \$50 to Harry F. Wilson, Capitol, Chatham, Ontario, for "I Remember Mama." Third prize of \$25 went to Len Bishop for his Tivoli-Eglinton, Toronto, exploitation for "The Bachelor and the Bobby Soxer."

Those who deserved honorable mention and whose excellent work was acknowledged with \$5 are Stan Andrews, Sudbury; Charlie Doctor, Vancouver; Mel Jolley, formerly of Oshawa; Tom Pacey, Winnipeg, and J. Stobbert, Victoria. The last-named did his work for the Odeon Movie Club. Films boosted by the others were "Good News," "The Raider" and "October Man."

A special award of \$25 for the best campaign on a foreign feature was given to A. P. Bahen, Champlain, Montreal, for "Le Mariage de Ramuntcho."

Among the judges were Don Henshaw of the MacLaren Advertising Agency, and Stewart Gillespie of McKim's. Ray Lewis, editor of the Digest, spoke briefly, describing the purpose of the contest as keeping "alive the circus spirit in showmanship." Henshaw, the industry's wartime representative to Hollywood, praised the public service of film trade folk, while Gillespie said that advertising methods of agencies and film companies were becoming closer. Merchandising and exploitations were coming to mean the same thing.

A guest who also spoke was Jerry Pickman, assistant ad and pub chief of Eagle Lion (Hollywood) Films, New York.

In 'Hidden Danger'

Christine Larson will star in Monogram's "Hidden Danger."

Hayride Plans Set For Theatre Staffs

A hayride from the Circle M Ranch on October 31st is the next outing arranged by Steve Caren, Tivoli usher and emcee of the party, for the service staffs of Toronto theatres of Famous Players, Odeon, B & F and 20th Century.

Buses will pick up those wishing to attend at 7.15 p.m. at Church and Bloor and go directly to the Circle M. The hayride, a program of skits and sing-songs, refreshments and dancing will follow. Complete cost is \$2 per person.

A Theatre Is Born

(Continued from Page 6)

Bolstad, Morris Stein, L. W. Bearg, Ben Okun, Jack Arthur, Haskell Masters, Louis Rosenfeld and Charlie Chaplin.

On both evenings Nat Taylor welcomed the listeners and introduced Martin Simpson, the manager, and Robert Cummings, who took over and introduced the members of his party.

Cummings made a great hit in Toronto, for he is as personable off the screen as on. He and his party arrived in his own plane and were entertained on separate evenings by the Harry Mandells and the Nat Taylors. Film and other folk had plenty of fun with them.

With Cummings was Col. Clarence Shoop, husband of Julie Bishop. "Shoopy," as he was called on a moment's acquaintance, is chief test pilot for Howard Hughes. They say that when he heard that Hughes had bought RKO, Shoop cracked: "Howard, I hope you're able to get that one off the ground."

Anyway, the boys who set the opening date for the Downtown and then worked feverishly toward it won out. That was no small victory, Jerry Pickman of Eagle Lion's New York Office was at the theatre two days before it opened and observed that it would be a case of "workmen out, customers in." And it was.

Ruth Warrick Cast

Marking a complete departure from her customary type of role, Ruth Warrick has been set to play the feminine lead in Columbia's musical, "Make Believe Ballroom," which Joseph Stanley is directing and Ted Richmond producing.

'Too Late For Tears'

"Too Late for Tears," Hunt Stromberg's latest United Artists' release starring Elizabeth Scott, Don DeFore and Dan Dur-yea, is now in production.

Douglas To Direct

Gordon Douglas has been assigned by Columbia to direct the Randolph Scott Technicolor starrer, "The Raiding Doolins of Kansas."

WB Reissuing Oldies

Warner Bros. will re-release "Angels With Dirty Faces," starring James Cagney, Pat O'Brien, Humphrey Bogart and Ann Sheridan, and "They Drive By Night," starring George Raft, Humphrey Bogart, Ann Sheridan and Ida Lupino.

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MOTION PICTURE THEATRES ASSOCIATION of ONTARIO

To be held

TUESDAY, OCTOBER 26th, 1948

at the

KING EDWARD HOTEL, TORONTO

(Vanity Fair)

Registration
10. A.M.

Business Meeting
10.30 A.M.

Luncheon
1 P.M.

MOTION PICTURE THEATRES ASS'N OF ONTARIO
ARCH H. JOLLEY, Secretary

21 Dundas Square

ELgin 9630

Toronto, Ont.

Para Production Moving Along

Henry Ginsberg, Paramount studio head, recently announced that "Under the Gun" and "Dear Wife" will go into production in January. Announcement of four other films going before the cameras early in 1949 will be made shortly.

"Under the Gun," Alan Ladd starrer which will be produced by Endre Bohem, is a romantic melodrama now being written by Charles Schnee.

"Dear Wife" will be the sequel to the successful "Dear Ruth" which had a stellar line-up including William Holden, Edward Arnold, Joan Caulfield, Mona Freeman and Billy De Wolfe. Richard Maibaum will produce the film.

Paramount now has three pictures in production—William Wyler's "The Heiress," with Olivia de Havilland, Ralph Richardson, Montgomery Clift and Miriam Hopkins heading the cast; "Streets of Laredo," Technicolor western starring William Holden, Macdonald Carey, Mona Freeman and William Bendix; and "One Woman," with Alan Ladd, Donna Reed and June Havoc.

Six productions scheduled to start before the end of the year are—"A Mask for Lucretia," starring Paulette Goddard, John Lund and Macdonald Carey; "Diamond in the Haystack," teaming Bing Crosby and Barry Fitzgerald; "Easy Does It," Bob Hope starring comedy with Rhonda Fleming; Cecil B. DeMille's Technicolor "Samson and Delilah," with a star cast headed by Victor Mature, Hedy Lamarr, George Sanders and Phyllis Calvert; "I'll Never Love You," romantic comedy starring Betty Hutton, and "El Paso," William Pine-William Thomas color production, starring John Payne, Gail Russell, Sterling Haydn and George "Gabby" Hayes.

RKO's 'Battleground' Bought By MGM

"Battleground," the story of the heroic stand at Bastogne during the Battle of the Bulge, has been bought by MGM from RKO. Leading figure in the deal was Dore Schary, now v-p in charge of production for MGM, who, while in charge of production at RKO, made the original purchase and supervised preparation of the script and plans for the picture.

An all-star cast has been named by MGM, including Robert Taylor, Van Johnson, John Hodiak, Keenan Wynn and Ricardo Montalban and it will be one of the company's most important productions of the year.



'Sorry, Wrong Number' Para Suspense Hit

STARRING Barbara Stanwyck and Burt Lancaster, with a strong supporting cast, Paramounts' Hal Wallis production, "Sorry, Wrong Number," is the film version of the radio play of the same name first performed on the "Suspense" program and repeated on so many other broadcasts that it holds the record.

Building to almost unbearable suspense, the film relates the story of an invalid wife who overhears a murder being plotted on the telephone and finds out too late that she is to be the victim and her husband is the one planning to kill her.



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**"To repeat box-office
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**"Solid box office...across-
the-board customer appeal!"**

**"If action's what audience
wants, they'll get it here!"**

**"Will pay off largely at box-
office! Follows T-Men!"**

"Hits hard...strong woman's angle!"

**"A solid item ...Should keep all
audiences in a state of excitement!"**

"Good music to any exhibitor's ears!"

**"Should clean up! Names will
insure good business!"**

— Variety
— Film Daily
— Daily Variety
— M.P. Herald
— Independent
— Showmen's
— Boxoffice

An
EAGLE LION
(Hollywood)
Release
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EDWARD SMALL presents **"RAW DEAL"** Starring DENNIS O'KEEFE • CLAIRE TREVOR • MARSHA HUNT

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